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other author in the book? It would be well to give the dates of birth and death throughout. 2267) 85-87. 2289) 3 Bde. 2299) Schiller. 2301) Prag 92. 2312) Lahr 82. 2313) Bruns, Minden. 2336) B. 77, Paetel. 2364) 12. Aufl. L., Göschen. 2367) jetzt Stuttg., Dietz. 2369) 2. Aufl. oo. 2430) Kladderadatsch; quotation marks wrong. 2459) L., Wigand. 2488) 10 Bde., 97-99. 2532) 36. Aufl. Mainz 86, Kirchheim. 2634a) 2 Bde. 88, s. o. N. 292. 2687) Nothing in Schmidt. 2719) 3 Bde. 52-4. 2720) 2 Bde., I. 12. Aufl. 84, II. 7. Aufl. 85. 2732) 5. Aufl. oo. 2734) 50. Aufl. oo. 2756) Fkft., Rütten u. Loening. 2756a) Geschichten und Novellen, Stuttg., Cotta, 7 Bde. 2774a) Schriften, L., Haessel, 9 Bde. 2789) Cotta. 2790) H. Trog. 2799) Schenck. 2802) 158. Aufl. oo. 2817) Correspondance. 2822) *dele* The. 2827) George Eliot. 2840a) I., 92. B., Wilhelmi? 2869) B. 99. 2877) s. u. 2899) 249. Aufl. oo. 2901) 177. Aufl. oo. 2903) 63. Aufl. oo. 2917) A. Ruhemann. 2946a) jetzt Cotta. 2950) 32 Bde., 93-97. 3000) 74. Aufl. oo. 3091a) Werke, Auswahl in 4 Bden. Hamb., Richter. 3163) Auswahl, L. 95. Fock; 10 Bde. 3165) Heinrich, L., Fock. 3. Aufl. 3302) last line, parenthesis. 3360a) Romane, L. 95-oo, Staackmann. 22 Bde. 3385) B. 01. 14 Bde. 3409) 29 Bde. 3478) spirit. 3560a) s. o. N. 2876. 3564) 86, 9. Aufl. 94. 3692) und L., Staackmann, 30 Bde. 3756) jetzt Grote; folgende. 3807) 12 Bde. 3815a) last line, parenthesis. 3819a) U. v. Wilamowitz. 3856) B., Steinitz. 3907) 98 f. 3908) 2. Aufl. 98. 3956) 3. Aufl. Jena, Costenoble. 4048) *dele* comma. 4051) L., Göschen. 4096) 4. Aufl. Dresden 98, Pierson. 4098) 2. Aufl. Dresden 95, Pierson. 4103) 2. Aufl. 99. 4119a) G. Irrgang, *Nord und Süd*, N. 287. 4142) oo, beides Stuttg. 4211) 2. Aufl. oo. 4319) jetzt B., Schuster u. Loeffler. 4432a) Goldner. 4605) jetzt Cotta. 4605a) Neue Gedichte. Stuttg., Cotta. 4608) jetzt Cotta.

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OLD SAXON GRAMMAR.

Wortlehre des Adjectivus im Altsächsischen, von Dr. EDWIN CARL ROEDDER. Bulletin of the University of Wisconsin, No. 50. Madison, Wisconsin: August, 1901.

THE aim of the investigation may be stated in the author's words:

"Die vorliegende Arbeit ist der erste Teil eines Versuchs, das Adjectiv auf dem Gesamtgebiete des Altsächsischen—also nicht allein im Heliand—in all seinen Erscheinungsformen darzustellen."

It therefore supplements the second part of Wilmanns' *Deutsche Grammatik* and Kluge's *Nominale Stammbildungslehre*, to which constant reference is made.

After a brief introduction, the work falls naturally into two main divisions: *Formenlehre*, paragraphs 5-50, and *Bedeutungslehre*, 51-86. Quite properly the discussion of inflection is omitted, reference being made to W. Schlüter in Dieter's *Laut- und Formenlehre der altgerm. Dialekte* and to Holthausen's *Altsächs. Elementarbuch*.

Under *Bildungslehre* are treated, 6-14, *Adjectiva ohne Ableitungssilben*; 15-33, *Adjectiva mit ableitenden Suffixen*; 34-50, *Zusammensetzung*. This division, like all such divisions, is necessarily mechanical. For in many cases it is impossible to decide whether a particular form should be regarded as primitive or derived. In fact, these terms are movable. A form which, at one period of the language, is clearly derived, may at a later period appear as a primitive stem. Consequently many adjectives are given under both heads.

It is also entirely mechanical to separate adjectives connected with strong verbs from those related to weak verbs, or from so-called isolated adjectives.

"Unter isolierten Adjectiven sind solche zu verstehen, die kein im Germanischen lebendiges Ableitungssuffix zeigen und auch nicht fühlbar mit Nominal- und Verbalstämmen in Beziehung stehen."

According to this definition given, § 12, many of the adjectives classed as isolated should come under a different head. So in the following, where the connection must have been felt until a late period.

13, 2. *sinu-wel* 'ganz rund': OHG. *wella*, *wallan*, *wallôn*, etc.—13, 6. *blind*: ON. *blunda* 'die augen schliessen'; *lut* 'wenig': OE. *lutan* 'bow, bend', *lütian* 'lurk, skulk'; (*un*)-*spōd* '(nicht) frommend': OE. *spēd* 'success', *spōwan* 'succeed'; *wrēdh* 'kummervoll, feindlich', OE. *wrāp* 'angry, fierce, hostile': *wripan*

'twist, writhe,' *wriþa* 'bridle; ring; torture.' This list might be increased.

In giving etymologies the author seems not to have an independent judgment. At any rate some improbable and even impossible combinations are suggested. Examples are:

9. *skarp* 'scharf,' zu ahd. *scrēvōn* und *scarbōn*: better OE. *sceorpan*, *screpan* 'scrape, irritate,' Lith. *skrebėti* 'rascheln', Gk. *σκέροβλος* 'scolding.'—13, 2. *sinu-wel* 'ganz rund' is compared with OE. *hwēol* 'wheel' (written here *hweol*) and at the same time referred to the root *wel* in Lat. *volvare*, an utterly impossible combination.—13, 7. *blak* 'schwarz' is better separated from Gk. *φλέγω* 'burn'. Compare rather Gk. *ἀμολγός* 'darkness.'—15. *falu* 'fahl' is better compared with Lith. *palvas*, with which it exactly corresponds.—16, 2. *edili* 'edel' has nothing to do with OE. *ēad*, which represents Goth. *auda*-(*hafis*).—27, c. "Mit eingeschobenem Vocal" is hardly a scientific expression.—31, e. On *wōrig* 'müde', which is said to be 'dunkeln Ursprungs,' see Prellwitz, *Et. Wb.* s. v. *ἄωρος*.—33, 1. "mit ahd. *forskōn* ist as. *horsk* urverwandt." How did the author arrive at such a conclusion? A strange comparison is also *malsk* 'stolz': Gk. *μέλειν*. On the other hand, *twisk* 'zwiefach' is undoubtedly from the Germ. stem *twis*—.

The development of meaning is not well explained in a few cases. For example, 22. *lēni* 'vergänglich' goes back to the meaning 'leave, depart, go away' as seen in Lat. *linquō*, Gk. *λείπω*, and did not come from 'leihbar', which is itself a secondary meaning.

However, in spite of inaccuracies of this kind, the author has made a serviceable and valuable little book.

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SHAKESPEARE.

A New Variorum Edition of Shakespeare.

Edited by HORACE HOWARD FURNES. Vol. xiii. *Twelfth Night, or, What You Will*. Philadelphia: J. B. Lippincott Co. 1901.

EVERY student of Shakespeare is so familiar

with Dr. Furness's admirable work, and is so ready to acknowledge his debt to that accomplished and genial scholar, that any words of eulogy by the present writer would be superfluous, not to say presumptuous.

The editor has had an easier task with *Twelfth Night* than with any of the previous plays. The text, as we have it in the Folio, is exceptionally correct; and it may perhaps be an advantage that there is no quarto to hint a doubt or darken counsel where all seems plain. The only unsolved enigma is the mysterious "Lady of the Strachy;" and, so far as we can see, if we had the word in Shakespeare's own handwriting, we should be none the wiser. We should be glad to know whether she ever repented the *mésalliance*; but that is left untold.

Clear though the text is, for the most part, the ingenuity of commentators has given birth to a mass of conjectural emendations, sometimes plausible, and sometimes grotesquely absurd; and of elucidations, sometimes really luminous, and sometimes tenebrific to no small degree. From all these the editor has selected those most likely to help, to unsettle, or to amuse us, adding in most cases his own sane and rational opinion. From a few of his judgments I incline (with due deference) to dissent, and these shall be noted.

P. 9, *sweet sound*. Dr. Furness adheres to the Folio, rejecting Pope's emendation "South." "South" may not be right; but the present reviewer will go to the block before he will admit that Shakespeare could find no simile for a sweet sound but a sweet sound. That would speak him as bankrupt in comparisons as the amorous Sir Sampson Legend:—"Give me your hand—'tis as soft and warm as—what? Odd, as t'other hand."

P. 52, *dam'd coloured stocke*. Rowe's emendation of "flame-coloured" has this in its favor that it makes excellent sense, and the word is a familiar one, twice used by Shakespeare; whereas "dam'd coloured" has no assignable meaning, and was never used by any mortal. If "dam'd" be for "damned," we are little better off. Shakespeare, it is true, uses "damned" with considerable frequency, but always in the sense of "condemned,"